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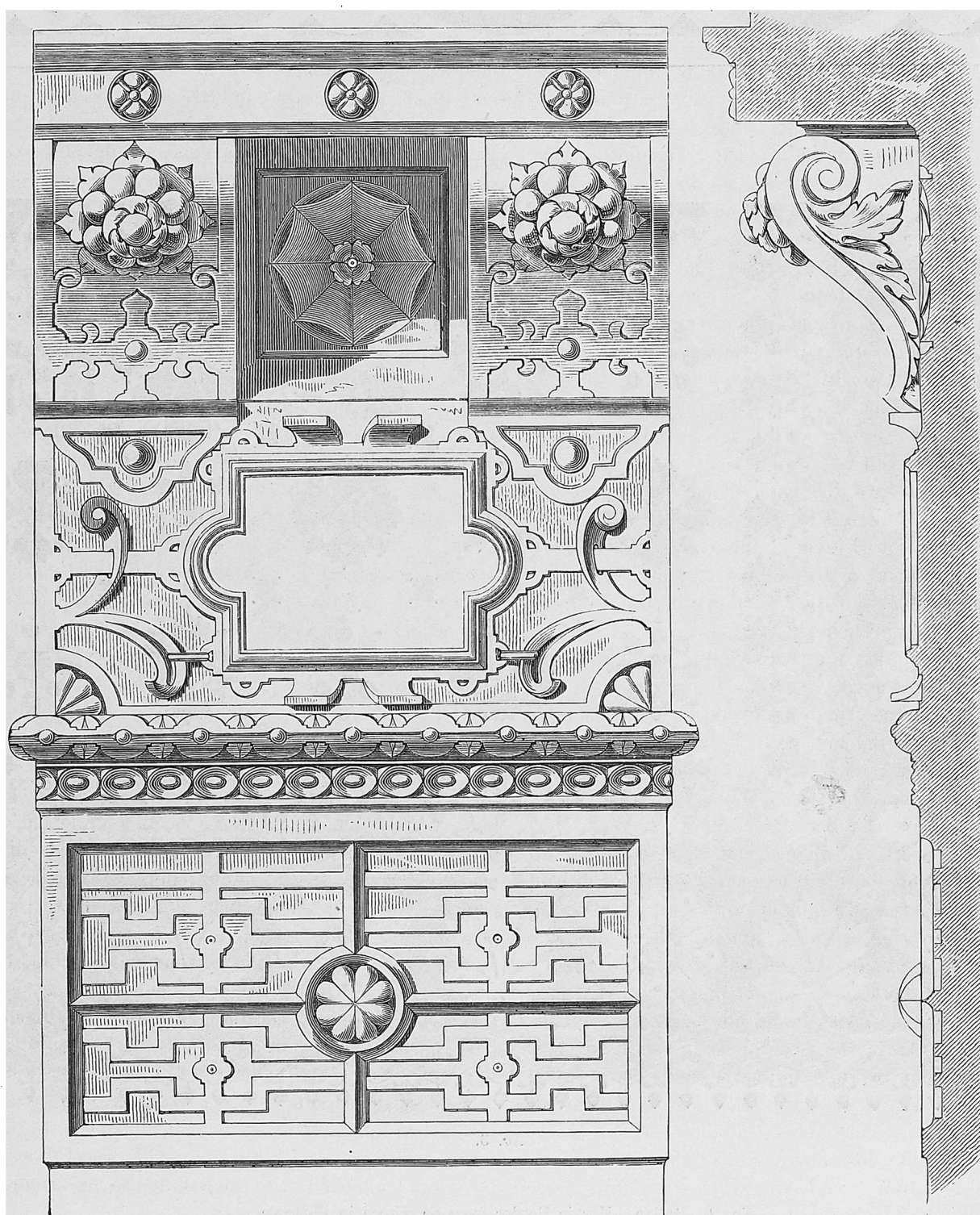
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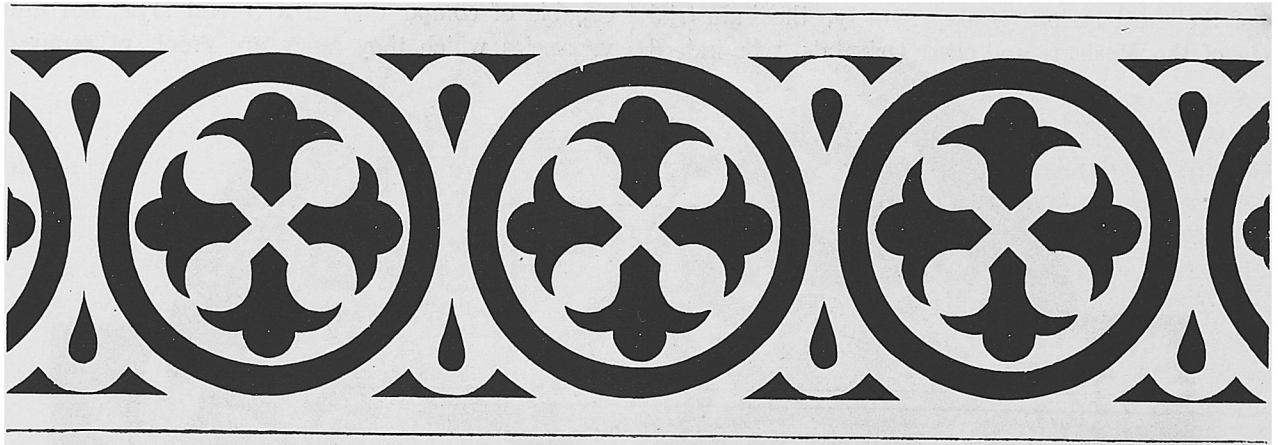
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how far this is the case is shown by those forms, which in these later times have become more than ever the object of the most serious study, namely, the industrial products of the Moslems and other Orientals, who indeed

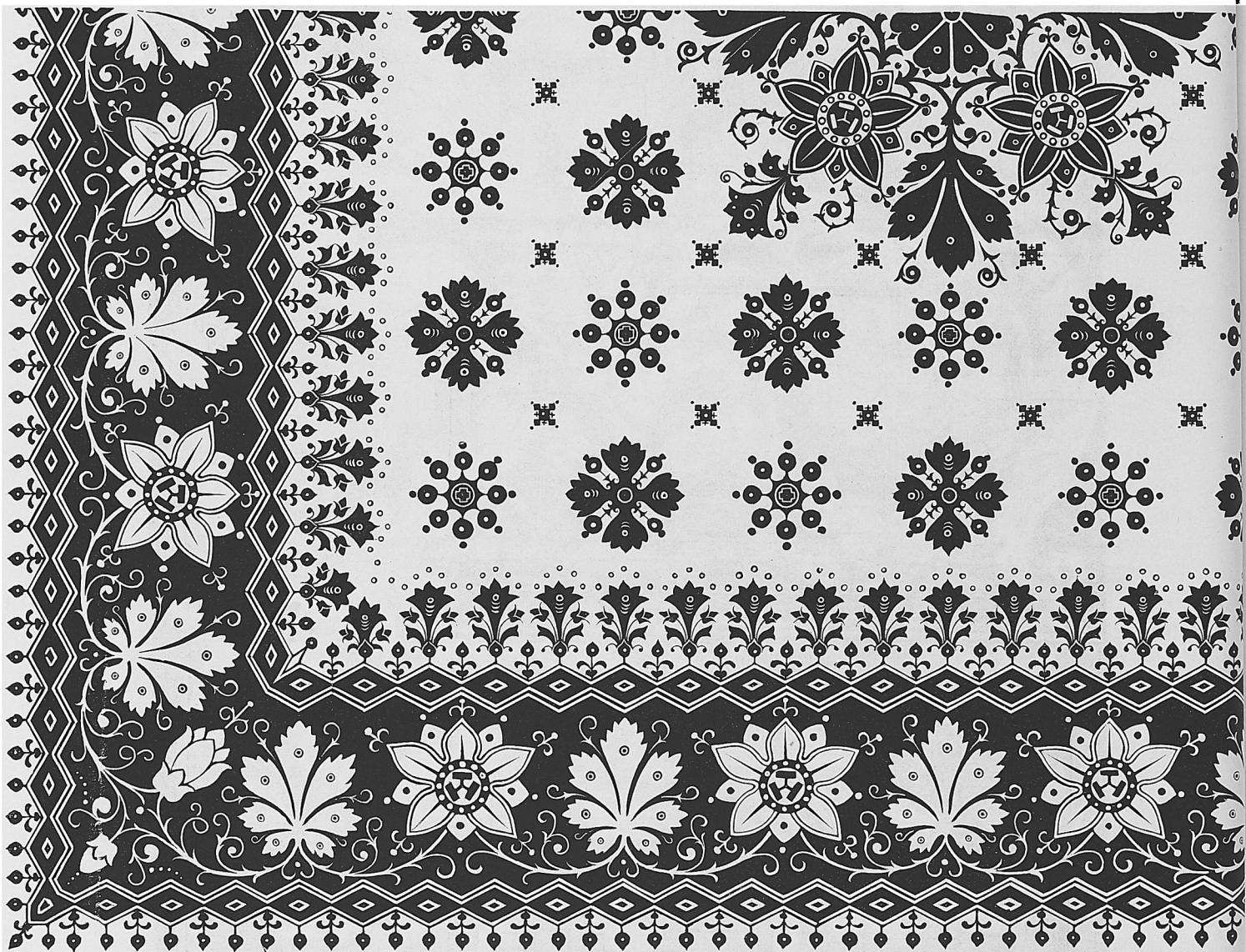
have but little symbolism, but for that very reason, more perception of style, and fewer dilettanti, who being incapable of composition in a correct style, fall into extravagancies which they fancy are proofs of genius.



No. 1. German Renaissance. Carved Stone Brackets from a House in Aschaffenburg, Bavaria.



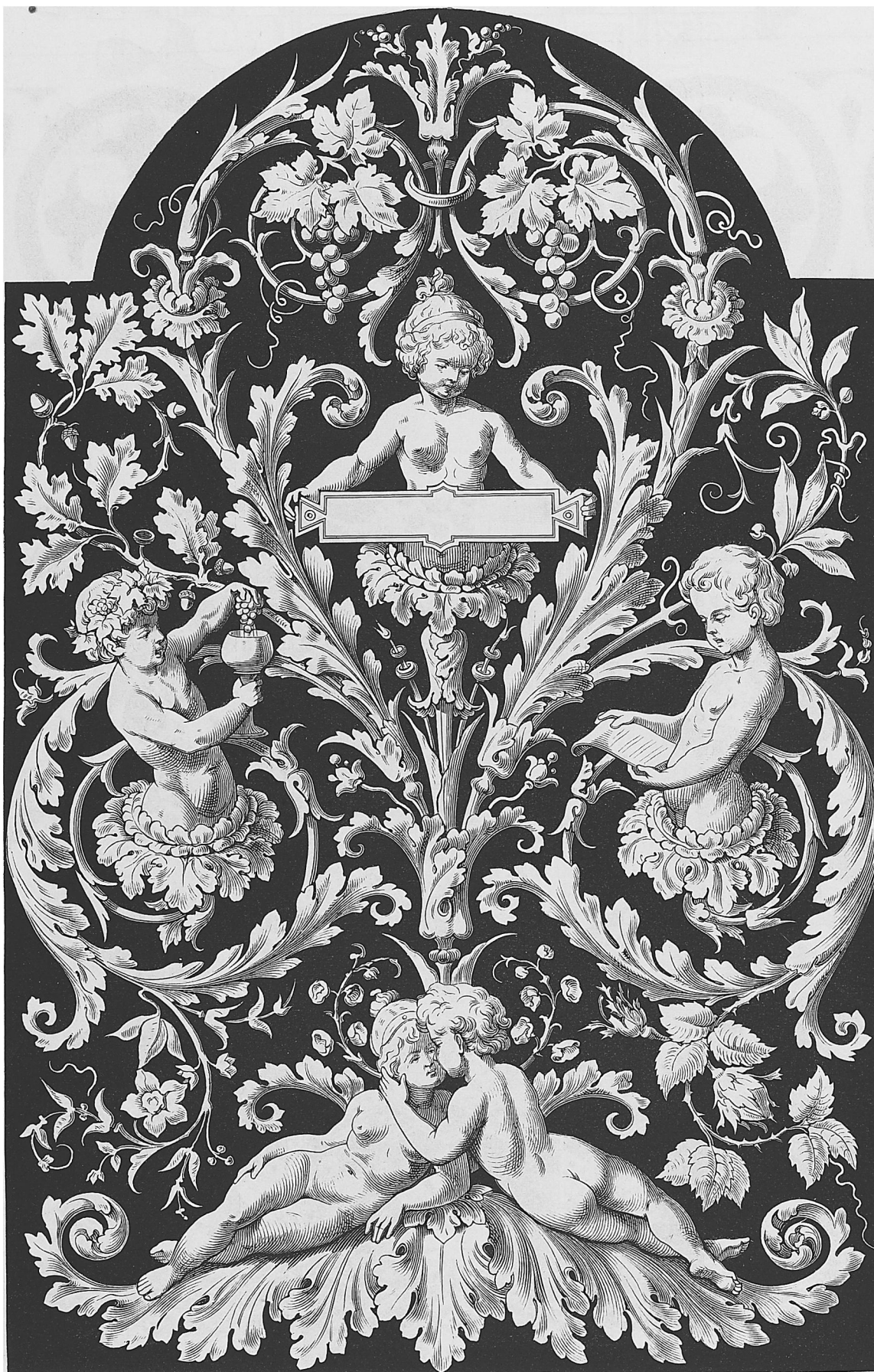
No. 2.



No. 3.

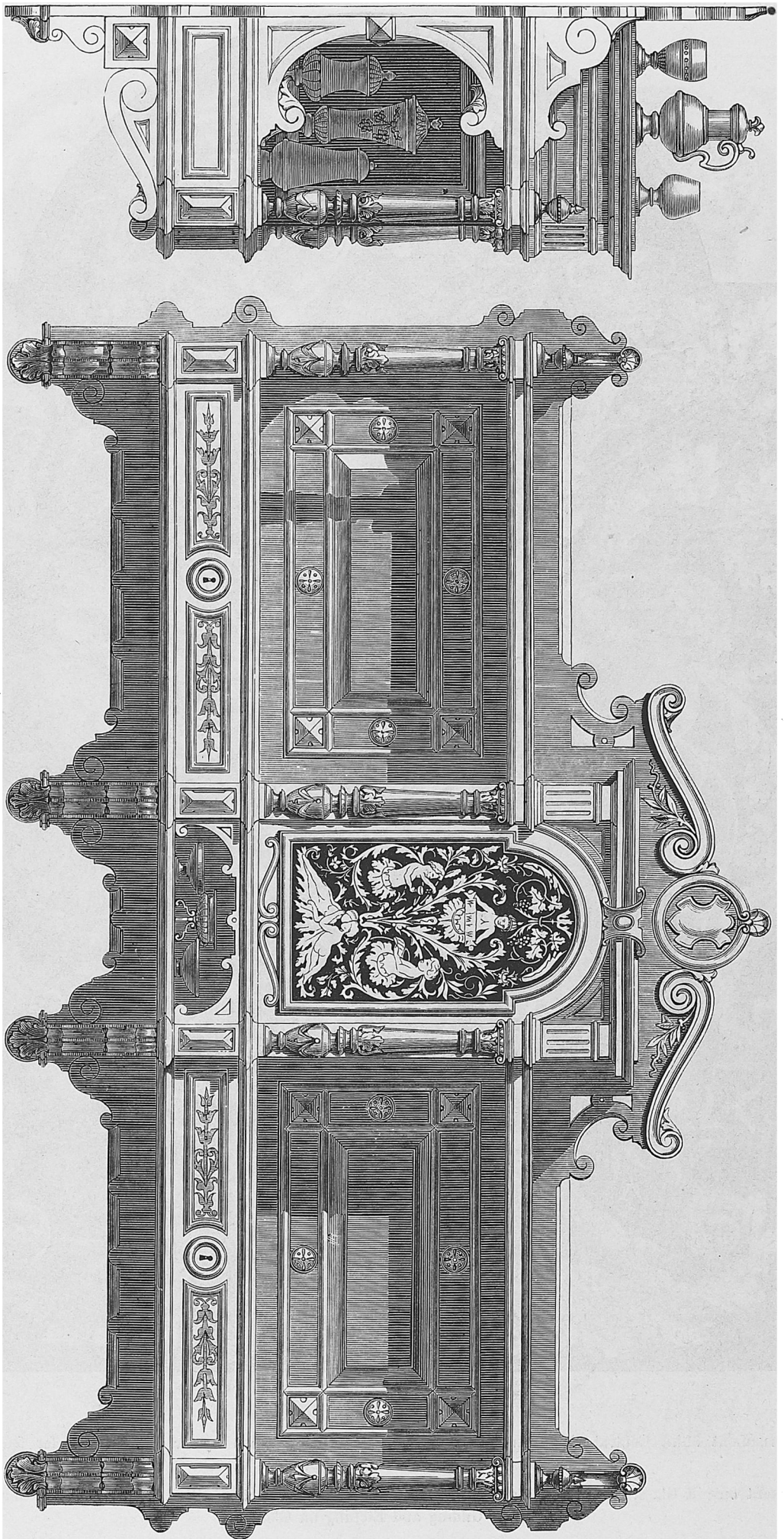
No. 2. Italian. Mosaic Border from Sa. Croce in Florence.

No. 3. Pattern for a Linen Damask Table Cloth from the design of Prof. Fr. Fischbach, manufactured by Mr. Ferd. Lüder, Bielefeld.

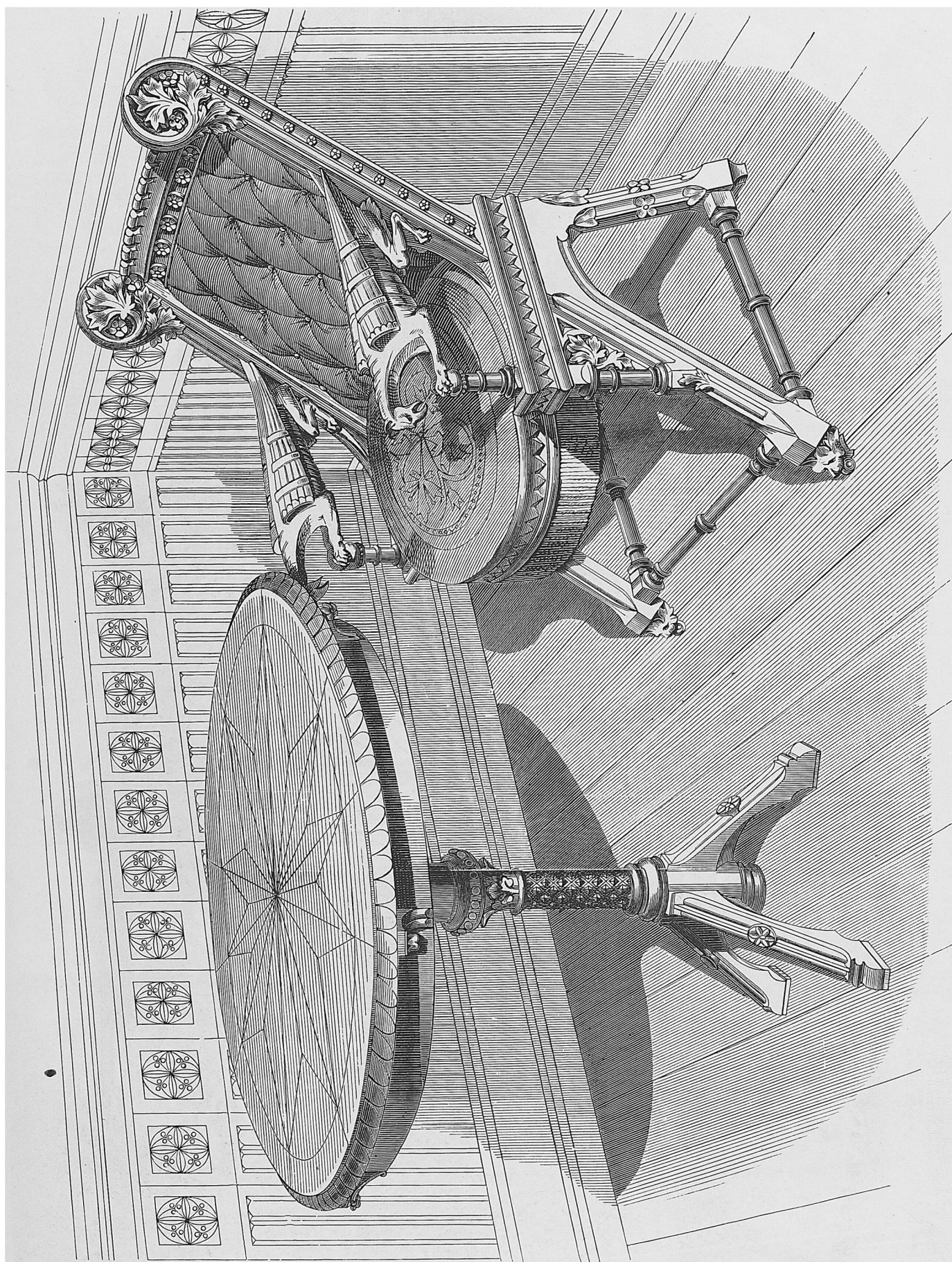


No. 4. Panel Ornament filling Central Compartment of What-not No. 5., designed by Mr. Ph. Niederhöfer from the Royal Academy of Fine Arts, Munich.

Engraved Ornament on gilt Glass, relieved by black or dark-brown ground on back of Glass. For process of manufacture see page 80 "Gilding and Etching on Glass".



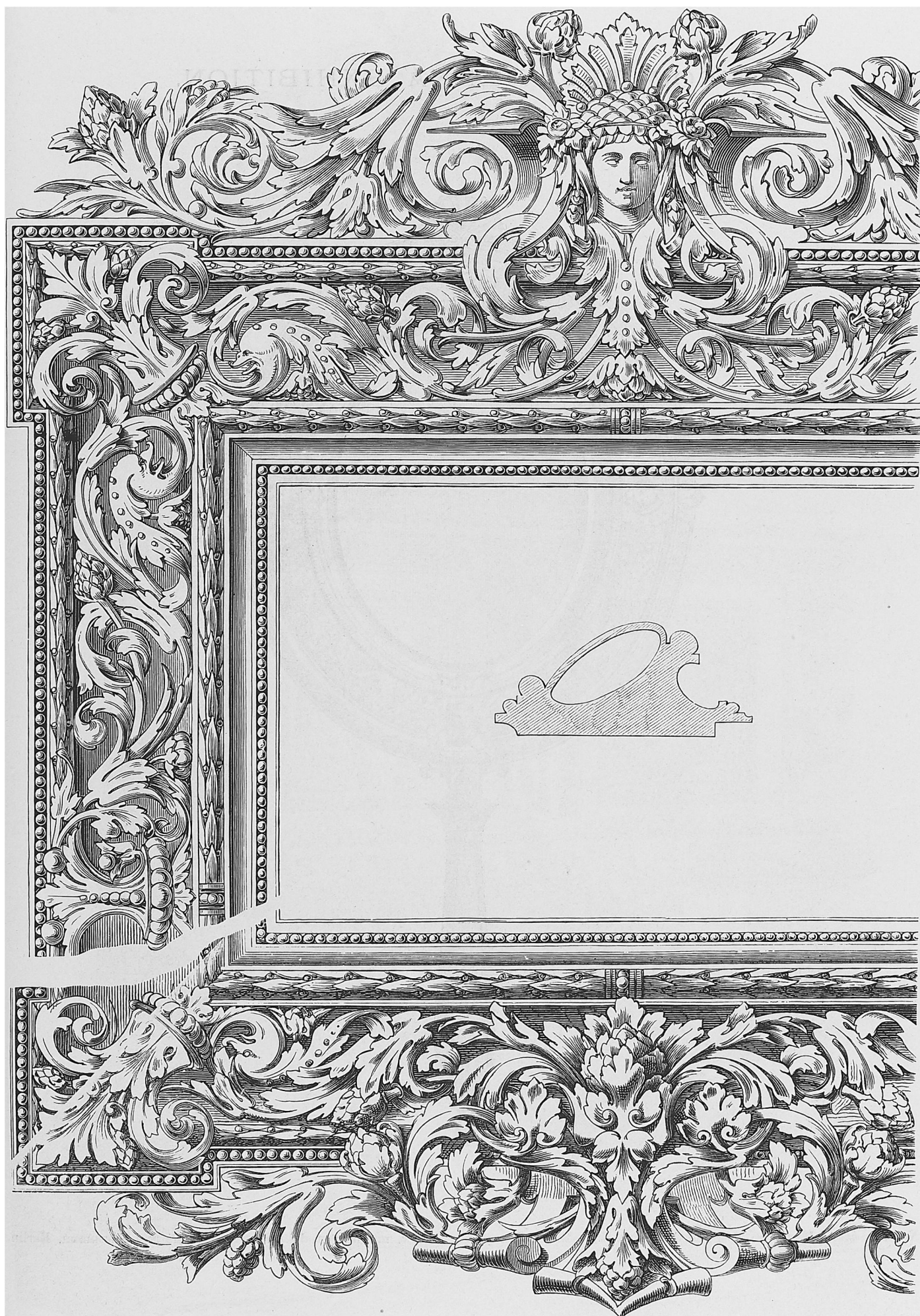
Nos. 5 and 6. What-not in Walnut with Marquetry; from the design of Mr. J. Schnautz in Munich.



Nos. 7 and 8. Designs for Table and Arm-Chair by Prof. F. Ewerbeck, Aix-la-Chapelle.
Details Nos. 1—3 of Supplement.



No. 9. Carved Walnut Cabinet manufactured by Mr. M. Guggenheim in Venice.

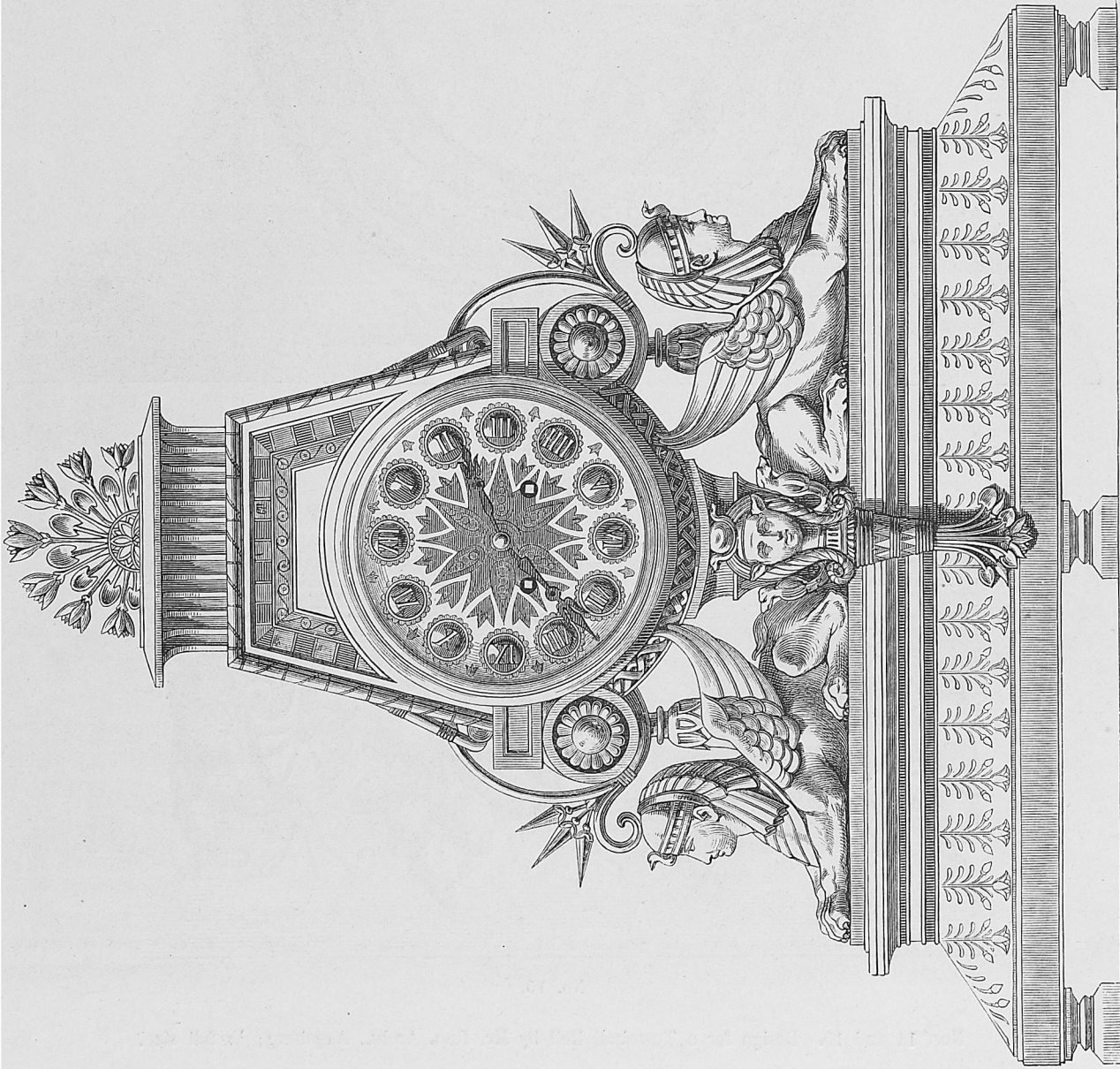


No. 10. Richly Carved and Gilt Frame designed by Mr. Anton Seder, Constance.

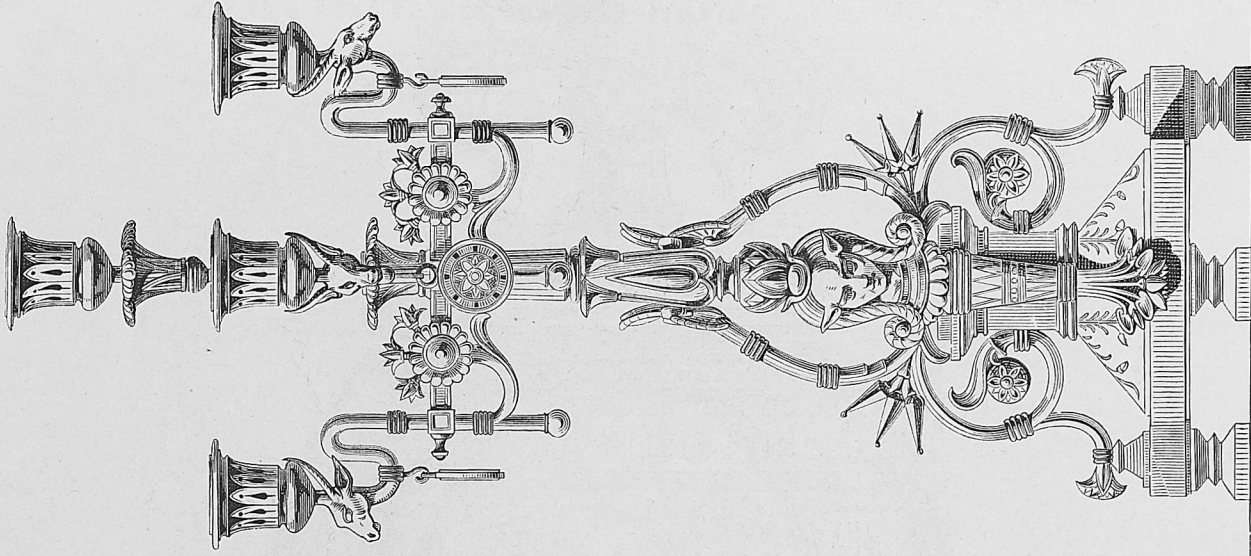
FROM THE VIENNA EXHIBITION.



No. 11. Hand Mirror in Enamelled Bronze, from the design of Mr. Gœritz, manufactured by Messrs. Ravené and Sussmann, Berlin.



No. 12.

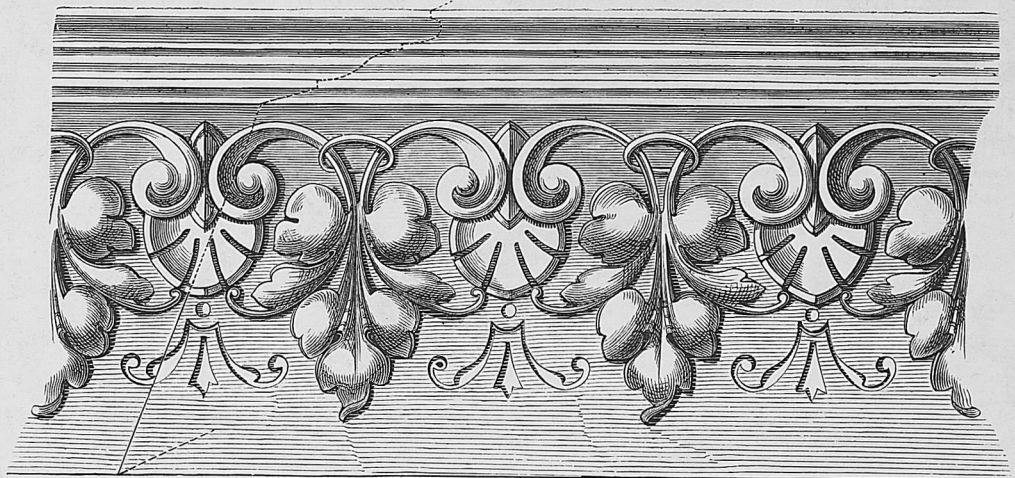


No. 13.

Nos. 12 and 13. Clock and Candle Standard in Bronze, from the design of Mr. R. Gross, Archt., manufactured by Messrs. Dziedzinski and Hanusch, in Vienna.



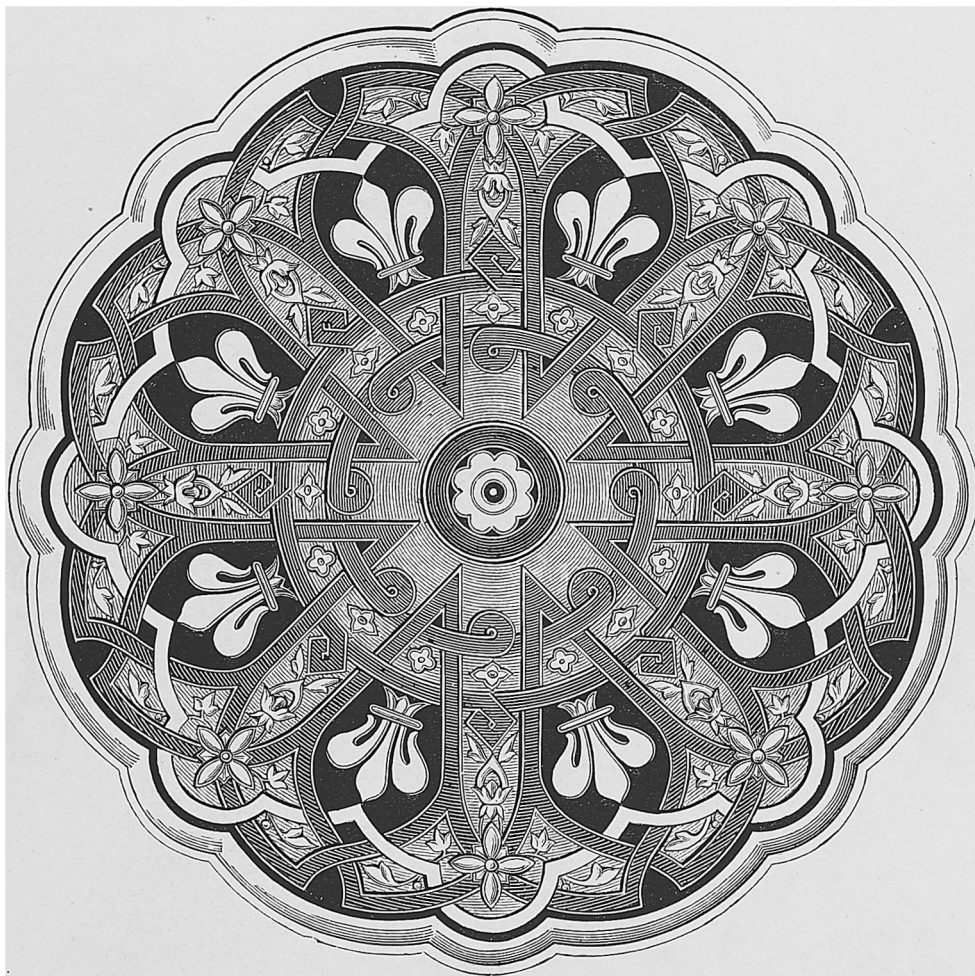
No. 14.



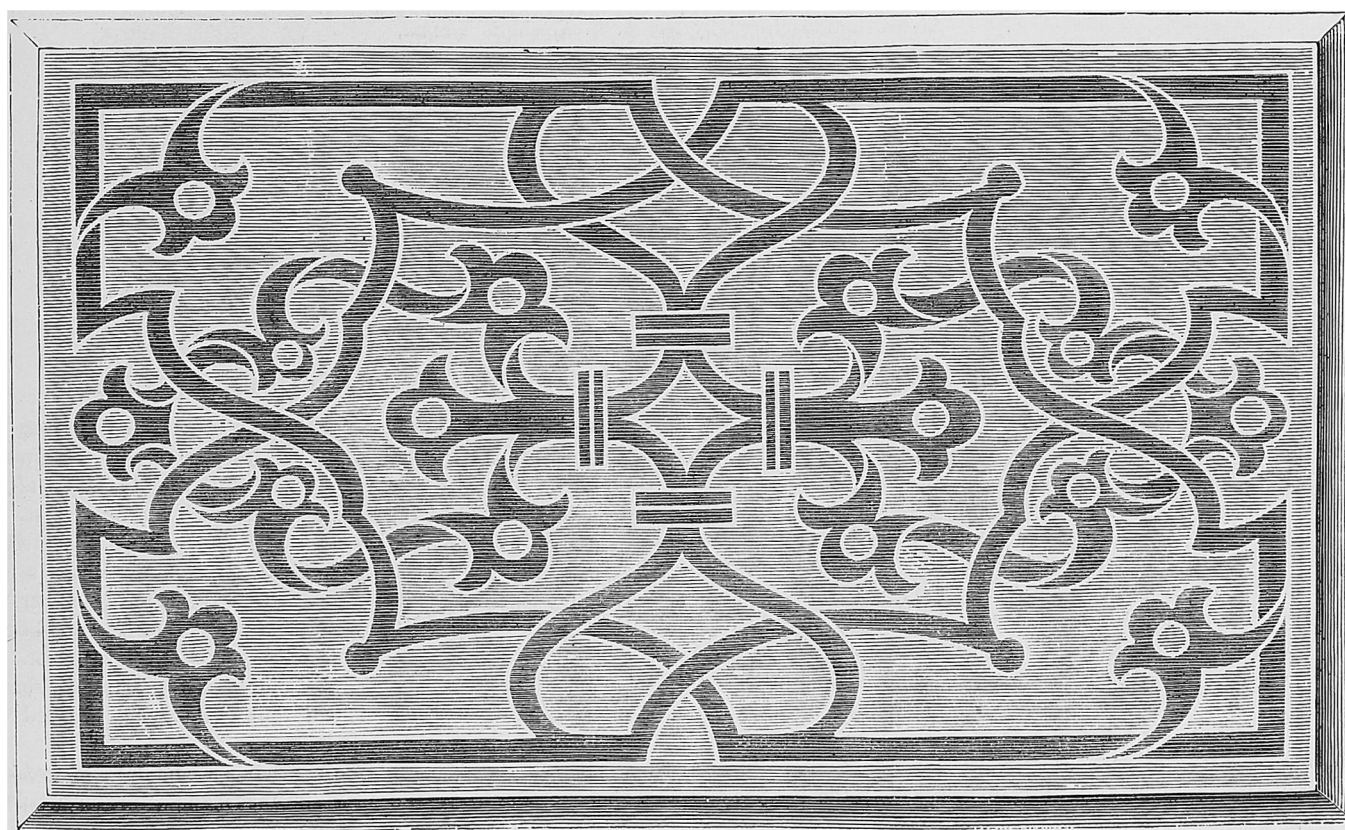
No. 15.

Nos. 14 and 15. Design for a Townhall Bell by Mr. Rau, Archt., Augsburg; $\frac{1}{7}$ full size.

FROM THE VIENNA EXHIBITION.



No. 16.



No. 17.

No. 16. Majolica Card Salver, manufactured by Messrs. Minton and Co. Stoke upon Trent.
 No. 17. Book-cover inlaid and gilt, designed and manufactured by Messrs. Wunder and Kœlbl in Vienna.

FROM THE VIENNA EXHIBITION.



Nos. 18—20. Ornaments in Silver enriched with Diamonds and Oriental Pearls, from designs of Ritter Theophil von Hansen, Archt., manufactured by Mr. A. E. Kœchert, Vienna.

Supplement contains also full size decorative paintings by the late painter Paul Boëheim.

VARIOUS.

WARMING RAILWAY CARRIAGES.

A printed description of the new apparatus for warming railway carriages by the circulation of hot water under low pressure, patented and constructed by Messrs. Weibel, Briquet, & Co., of Geneva, Switzerland, has been issued by W. Bellingham, of Cannon-street, City, as sole agent for the United Kingdom. By this apparatus, each carriage is separately heated by a small stove, with coke or other fuel, gas or oil, we presume, inclusive; and if the stove be secure against those horrid adjuncts of American railway accidents, the firing of the disabled carriages, the apparatus seems a good one, and well adapted for the ready and rapid warming of each carriage apart from all the others. The stove is below the floor of the carriage, and the cinders or ashes fall upon the ground. Where there is gas to light the carriage, we suppose it could also be heated without coke, and in case of accident the light would generally be at once extinguished.

GILDING AND ETCHING ON GLASS.

After cleaning the surface of the glass, brush it over with boiling hot river water in which gelatine has been dissolved in the proportion of 2 gr. to 1 kilogr. of water, and apply leaf-gold, the superfluous humidity being taken off with blotting paper.

The surface being dry this process may be repeated a second time by applying another layer of gold in order to obtain a more perfect gilding. After drying again trace the drawing, either with a drawing-point, pencil, or pointed wooden stick according to the delicacy of design. For tracing employ white lead paper.

For the panel ornament (No. 4 of this part) ground and shading of the design have been etched, the whole being brushed over with black or dark-brown oilcolour.

This easy and elegant process may be employed to great advantage for decorative purposes in the manufacture of articles of furniture.